



# Cambridge Crystal Ball

Published monthly by the National Cambridge Collectors, Inc.  
to encourage and report the discovery of the elegant and boundless product  
of the Cambridge Glass Company of Cambridge, Ohio

Issue No. 201

January 1990



**STEMWARE—DINNERWARE—  
LUNCHEON SETS—  
REFRESHMENT SETS—  
DECORATIVE CENTERPIECES—  
NOVELTIES—**  
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NOVELTY GLASS.**

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This ad and the following  
listing appeared in the

"China and Glass Trade  
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published by  
China, Glass and Lamps

1930 Edition

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Cambridge, O.

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dent; W.C. McCartney, secre-  
tary and sales manager; G. Roy  
Boyd, treasurer; J.C. Kelly,  
general manager; O.J. Mosser,  
factory manager. 3 furnaces,  
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tableware, and stemware, cut  
and engraved glass, druggists  
and chemical ware, novelties,  
art colors, glass dinnerware,  
gift shop specialties. Private  
mould work.

HAPPY NEW YEAR!



# Cambridge Crystal Ball

Official publication of National Cambridge Collectors, Inc., a non-profit corporation with tax exempt status. Published once a month for the benefit of its members.

Membership is available for individual members at \$15 per year and additional members (12 years of age and residing in household) at \$3 each. All members have voting rights, but only one *Crystal Ball* will be mailed per household.

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P.O. Box 416 Cambridge, Ohio 43725  
President — Mark A. Nye, 305/221-0343  
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## NCC Museum of Cambridge Glass

The museum is located on U.S. Route 40, one-eighth mile east of I-77 near Cambridge. Hours: 12 noon to 4 p.m., Wednesday through Sunday (March through October). Phone 614/432-4245. Closed Easter and July 4th.

## Thinking Out Loud

A dime goes a long way these days; you can carry one for several weeks before you can find anything that it will buy.

# HAPPY NEW YEAR

## FROM THE PRESIDENT'S DESK

It is hard to believe the 1980s are over. And what an end! The changes that have taken place in Eastern Europe and Russia in recent weeks and months would have been considered impossible had they been suggested at the beginning of the 1980s, or even at the beginning of 1989. Peaceful protests have wrought major changes to that part of the world, while in other parts severe violence has produced nothing but bloodshed and more violence and no change.

The 1980s saw the emergence of a devastating public health crisis that has wrecked havoc in many of the World's nations. While not publicized to a great extent here, the AIDS problem in Africa is of disastrous proportions. Regardless of what some may think, the AIDS crisis is real and is everyone's problem, and not limited to one or more segments of our population. There are ways to prevent transmission of the virus or, at the very least, means to lessen the risk of transmission, and thus slow down its spread. Everyone must work together to eliminate the tragic loss of lives.

While the late 1960s and 1970s had their drug problems, LSD comes to mind, there was nothing on the scale of what we are seeing today. We didn't seem to learn from those years that as long as there is a demand for any commodity, be it drugs or something like shoes, someone will make it available for users to buy. Until we attack the problem of demand, the drug war will not be won.

Mother Nature certainly did her share during the decade to demonstrate how powerless we really are when it comes to the forces of nature. With all our technologies, hurricanes, earthquakes and volcanic eruptions are not preventable and, often times, neither is the loss of life and property they cause.

Closer to home and on a much lesser scale, the 1980s brought change to N.C.C. The Museum became a reality, and we acquired many molds, etching plates, and other objects that had once been used at the Cambridge factory. New members joined and became active; some of the "old guard" became less active in the running of the organization; and new faces began to appear. Catalog reprints and books were published and the Club became more financially secure than it had ever been. Father Time did take his toll, as members, glass dealers, publishers, authors and former Cambridge Glass factory employees passed into history.

The last years of the 1980s saw the Annual Convention grow into a three and one-half day affair and begin to outgrow the only facility in the Cambridge area that can conveniently hold the Convention and all of its activities. With the coming of the Museum and special displays utilizing the Convention theme, last year saw the discontinuance of a display room at the Convention site. It is hoped the current Fund Drive, lasting into the second year of the 1990s, will produce a sound financial footing for the N.C.C. Museum.

What does the 1990s hold in store? Hopefully the changes taking place in Eastern Europe and Russia can be sustained and a new order established. The world must have peace if it and we are to survive. With the United States and the Western World on much better terms with the Eastern Bloc, perhaps our combined efforts can establish peace in the Middle East and other traditional "hot spots." Change will come to China and South Africa, whether it will be peaceful remains to be seen. Tremendous strides have been taken in curtailing the AIDS problem and for the first time, a vaccine appears

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The following article is taken from the December 1903 Holiday Issue of Crockery and Glass Journal published December 3, 1903. It had originally appeared in the New York Herald sometime prior to that date. While some of its contents are dated, much of the advice is timeless but regardless of this, it is interesting to read how preceding generations entertained.

### The Dinner Table and its Accessories

Much depends on the dinner, says Bryon, who knew a great deal about such things, and much always has depended upon the dinner. Questions of state, social crises, business schemes, intrigues of war, love, rivalry, failure and success are interwoven with dining. Whether she contemplates the giving of a dinner with the nervous apprehension of a tyro or with the assurance justified by experience, a hostess knows that much depends upon her attention to the details, and she looks well to the ordering and cooking of the dinner after it has been carefully planned and no less well to the serving of it.

With the cooking this article is not concerned, its province being to give some practical directions for the serving of dinners and timely information in regard to china and glassware.

Great wealth is not a necessity for a good cuisine. If but three courses constitute the family dinner, let the napery and glass be immaculate in its cleanliness -- a few flowers and leaves make the table pretty -- and an orderly method be observed in the serving, and the appetite will be stimulated a hundred fold. Fashion has decided in favor of dinners served a la Russe, when all the carving and serving are done in the pantry or at a side table, leaving the host and hostess free to entertain their guests. With family dinners, or when intimate friends are entertained informally, may hosts prefer to carve the joint themselves, or the hostess having especial skill in carving will perform that service for her guests. In an informal dinner of this sort the soup should be served from the tureen, placed before the hostess.

Round tables have been much in vogue during the last few years. Five feet across is the ordinary size for six persons. It is a usual thing to have several tops made to fit over the dining table for different dinners, according to the size of one's dining room and the number of covers to be laid. Heavy canton flannel having been first placed upon the table, the table cloth should be carefully put over it. Table linen should be as handsome as one's income will admit, for nothing adds more to the elegance of a table. In the matter of decoration individual taste and the kind of a dinner to be given are important factors. Ornamental pieces of linen are used, either in circular pieces, squares, or in long scarfs, the length of the table. These may be embroidered, or made of satin, lace, or in the Mexican drawn linen work that is so much seen. If the table is a large one it often is desirable to have the entire center of the table massed with flowers of the color scheme of the dinner. If an embroidered linen centrepiece is used the flowers or ferns are placed upon it.

It is always better to have the centre ornamentation low, that the guests on the opposite side of the table may be seen. After the cloth is laid and the centre of the table arranged place the plates according to the number of guests at equal distances apart around the table, about an inch from



the edge; if they're marked with a monogram that should go toward the centre. At the right of the plate is placed the dinner knife, soup spoon, fish knife and oyster fork. On the left of the plate place the forks according to the number of courses to be served before the sweets. The bowls of forks and spoons should be right side up, the edges of the knives turned to the plate. In America there is often a question whether to use bread and butter plates for dinner. Unless the dinner is en famille they are rarely seen, and butter is not used unless it is passed with biscuits, or oat cake, with the salad in the English style. The napkin, folded with monogram on top, is placed with a thick square of bread, or a long dinner roll, in it on the plate. At the right are grouped, about ten inches from the edge of the table, a goblet (it is better to have this filled with crushed ice and water before coming to the table) and the different wine glasses. Salt cellars and peppers are placed at intervals, about one to every two persons.

The candlesticks, or candelabra, fitted securely with candles and shade holders that will keep in their places, together with shades to harmonize with the color scheme of the dinner, should now be arranged. The small mica linings which come now for shades are desirable, as there is no danger of their catching fire if a sudden draught blows the flame the wrong way. Arrange dishes for bonbons, salted almonds and compotes for fruit in their places. Some of them cannot be filled until the last moment, but the dish can be placed. It is a pretty fashion to use any small antique bits of silver you may have to ornament the table. It is not necessary to restrict yourself to dishes of any one kind, but uniformity must be observed and the table properly balanced. With these points in view, make the decoration as individual and artistic as you can. Many persons draw a diagram of the table, arranging the seats of the guests and all the minutiae of the serving on paper, and place this in the butler's pantry for the convenience of the servants. In a small household this will be found a great help.

Everything to be used for the dinner should be ready beforehand, each set of plates being arranged for instant use. Small silver, extra bread, cracked ice, and the finger bowls placed upon a plate with a doily underneath, the water in them containing a thin slice of lemon, a geranium leaf or the petal of a flower used in the decoration, should be on the sideboard. It is a pretty custom to carry out the color scheme of the decorations through the dinner itself. Dinner cards are often a pretty souvenir of the occasion. The present fashion calls for the place card (which lies on the cloth directly above the plate) to be white, edged with gold, and the monogram or crest in gold, with the name of the guest written distinctly upon it. However, more elaborate ones are constantly seen, and the cards or souvenirs of a dinner depend entirely upon you purse. Many women have a gift for painting and can make exquisite little dinner cards themselves at small expense, which are more highly prized by their friends than those done by strangers.

All the service is from the left, and a waiter or waitress cannot conveniently serve more than six persons. A waitress' dress should be of black, with a white cap, collar, tie and apron. Service should be entirely

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noiseless and in giving a dinner it is well to consider the capabilities of the servants as well as the size of your range, for a small dinner daintily and perfectly served leaves a better impression than one in which more has been attempted than can be well carried out. A dinner is soup, fish, flesh and fowl, supplemented by entrees to a greater or less degree and ending with a sweet. No cover should be ever left without a plate. The question is raised nowadays as to who should be served first. The usual thing is for the butler or maid to begin with the guest-of-honor at the right of the host and then continue directly around the table. With some fashionable folk, however, the old custom of serving the hostess first and the guest-of-honor prevails to a certain extent. As a relic of the Middle Ages, when it was customary to poison the honored guest, its revival seems rather absurd.

After the game and salad course, the table should be cleared of knives, spoons, and forks and all the glasses except the goblet of water, the table cleared of crumbs and the dessert spoon and fork placed before each person. After the sweets, the table is again cleared and the finger bowls are placed before each guest, with a fruit knife or nut pick, or both, and if port is to finish the dinner or a cordial appropriate glasses are placed. It is customary for the women to leave the table at a signal from the hostess, leaving the men to smoke and finish their wine in the dining-room. Coffee should be served in the drawing-room, after which some sparkling mineral water is passed.

The order of luncheon does not differ from that of dinner, except that the bare table is used, with an elaborate centre-piece of line and lace sometimes reaching to the edge of the table instead of a tablecloth. When the centre-piece is smaller, plate doilies are used to match, and the asbestos mats covered with linen are useful in protecting a handsome polished table when hot courses are to be served. For a luncheon, instead of joints and roasts, lighter dishes and entries are served. A pretty fashion is to begin with a fruit salad, cantaloupe or whole strawberries in their season. An attractive manner of giving a luncheon is to have a number of small tables each holding four or six persons and serve from the butler's pantry. Each table can be made as decorative, in a miniature way, as a large table would be, and the effect is often prettier.

For breakfast, a large cloth is used and the table covered. An American breakfast is a hearty meal, but the fashion more and more prevails of having "a running breakfast." With hot dishes in blazers and coseys over the tea and coffee pots, it is a simple matter and much more comfortable for every one in the house.

The English fashion of not demanding service for the first meal of the day gains ground in this country, and it is found to be rather a pleasant change to walk about and help yourself. A breakfast table never can be too dainty and fresh. With lighter decorations than for dinner, it should be quite as pretty. There are hundreds of delicious breakfast dishes to tempt the appetite, and the wife who falls into a rut and has the same dish for breakfast every second day is making a great mistake.

to be continued

# DAN SLAY

WORKER OF THE MONTH

by J. D. HANES

Our meeting was held on the 18th of November. Our worker was Dan Slay who worked in the Mold Shop at the Cambridge Glass factory. Dan's wife Agnes accompanied him, and we found that she too was employed by Cambridge, in the Selecting Department. Next month's article will tell about Agnes.



DAN SLAY

Dan worked in the Mold Shop until the first factory closing in 1954. He gave us a list of some of the people he worked with during his years there. Among them was Paul Candall, who was the last apprentice in the Shop. Paul never got to finish his apprenticeship due to the factory closing. He also mentioned Ray Kimble who did the drawings for the molds; and Bruce Kimble who made the patterns for the molds.

Dan then told us some amusing stories about pranks that workers would play on each other at work. Most of these are too long to be told here, but can be heard on the videotape.

Dan went on to tell us about working in the mold department and of the steps involved. He started out as an apprentice in the mold shop. His take-home paycheck each week was \$28. He compared this to his current job at the Anchor-Hocking Mold Shop in Zanesville, where on double time he makes \$23 per hour. Quite a difference! Dan worked as an apprentice for four years. He stated that, to an apprentice, the Master mold maker was "like a god." He said that an apprentice was given all the "dirty" jobs to do, such as washing the windows, cleaning the restrooms, emptying the spittoons, and finally - cleaning the molds. Dan said he thinks that an apprentice today learns more than they did back then.

Dan then went on to explain the steps in the creation of a mold. The first step was that the idea for an item would be sent down to the Shop. Ray Kimble, in the drafting room, would then do the drawing of the item. This drawing was then passed on to Bruce Kimble, who would make a pattern of the item. The pattern was then sent on to the castings company for the cast iron work.

Basically this cast iron work was just the exterior detail of the mold. All of the interior work on the mold was done at the factory. What they would get at the factory was a "block" of cast iron. Up until the time the item reached the castings company, all of the work was done by hand. This included: the drawings, the wood pattern, and the plaster cast of what the item would look like.

When the mold returned from the castings company, the real work started. The holes for the hinge pins would be drilled. The cavity would be cut into the mold where the detail work would be done. Then finally, the detail work would begin. All of this was done by hammer and chisel. Dan said that a small item like the Nude stem took three to four weeks to chip out with the hammer and chisel. Please remember that this is just the

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# JEOPARDY

A GAME by J. D. HANES

Here we are in a brand new year, and it is time to test your knowledge of Cambridge with one of America's favorite game shows. This game is set up like the original.

JEOPARDY contains 15 questions, which are "a play on words."

DOUBLE JEOPARDY contains 10 questions. The answers for these questions have all appeared in the CRYSTAL BALL.

FINAL JEOPARDY question and answer can also be found in the CRYSTAL BALL.

REMEMBER: Answers must be in the form of a question. Now, let's all put on our Cambridge hats and play JEOPARDY. Answers will appear in next month's issue.

## JEOPARDY

1. This color is a "Ringer."
2. This line name was later used by a car company.
3. This color could be used for a romantic walk on the beach.
4. The party color.
5. A "heel" of an engraving.
6. A formal stem line.
7. An "Opera" color.
8. Could be an engraving from Ireland.
9. A line you might find on the beach.
10. This line would have made the Washington's feel at home.
11. This stem line is "easy."
12. The Florida line.
13. A Nearcut line of fruit.
14. A Nearcut "tickler."
15. This line name was later used for a dishwashing detergent.

## FINAL JEOPARDY

This line was advertised as "They Come Bearing Gifts."

## DOUBLE JEOPARDY

1. This line was selected by the Metropolitan Museum of Modern Art as the outstanding example of Meritorious Design in fine handmade Crystal.
2. This was advertised as "A Sparkling New Idea in Decorative Arrangements."
3. This wonderful event happened in 1901.
4. This event happened in 1973.
5. This color was described as "A Treat and A Treatment."
6. This line was advertised as "An Authentic Reproduction of Early English Silver, first produced some 300 years ago."
7. As far as we know, this item was never sold by Cambridge, only given away.
8. This decoration had a name change to "Hawthorne."
9. This line carried the advertisement "Women Name it America's Most Beautiful Table Crystal."
10. This line was advertised as "Leaves of Ice Crystal Engrave Their Beauty on New and Lovely Shapes."



# No. 2590 Ware.

Plain and Engraved.

SCALE, HALF SIZE.



Butter and Cover, Engraved, No. 204.  
Packed 4½ dozen in a barrel.



Spoon, Engraved, No. 204.  
Packed 9 dozen in a barrel.

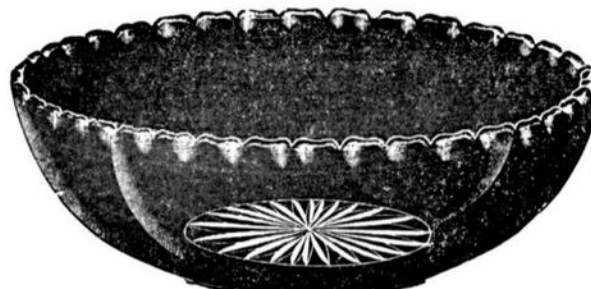
SET PACKS 1½ DOZEN IN A BARREL.



Cream, Engraved, No. 204.  
Packed 8 dozen in a barrel.



Sugar and Cover, Engraved, No. 204.  
Packed 5 dozen in a barrel.



8 inch Nappy, Crimped.  
Packed 5 dozen in a barrel.

# No. 2590 Ware.

31

Plain and Engraved.

SCALE, HALF SIZE.



Square Salt, Blown.  
Packed 60 dozen in a barrel.



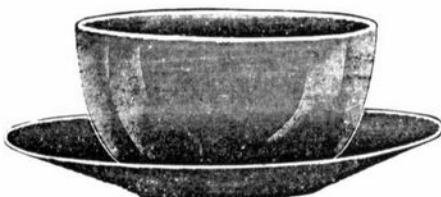
4½ inch Plain Nappy.  
Packed 24 dozen in a barrel.



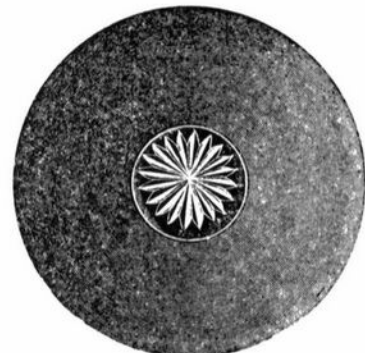
Custard, Stuck Handle.  
Packed 25 dozen in a barrel.



8 inch Nappy.  
Packed 5 dozen in a barrel.  
(Also made in 7 inch and 9 inch sizes.  
7 inch packed 5½ dozen in a barrel.  
9 inch packed 3 dozen in a barrel.)



Finger Bowl and Plate.  
Finger Bowl packed 12 dozen in a barrel.  
Finger Bowl and Plate packed 9 dozen in a barrel.



5 inch Plate, Ground.  
Packed 30 dozen in a barrel.

# Museum Activities

by Cindy Arent

Fall has been a busy time at our Museum. I would like to keep you up to date on some of the improvements going on now, and those we plan to do next year.

An energetic group of fellows met recently at the Museum and worked on the following projects. First on their agenda was to repaint the lettering and raise the Museum sign for better visibility. The painter was late due to car trouble and now she will need a twenty foot ladder to complete her job! But, as you can see below, the sign did get raised.



Midge and Larry Hughes stand under the newly raised sign.

The next project was to place the Cambridge glass logo sign up higher on the front of the Museum. It looks GREAT Willard!

The final project of the day was to cut down the dead tree between the Museum and the storage building. This was a difficult task due to the telephone lines running to the Museum.



Pulling on the guide rope are, right to left: Doyle Hanes, J.D. Hanes, and Larry Hughes. Over next to the tree, doing the cutting, are Willard Kolb and Carl Beynon.

From the size of the picture, you can tell

that the photographer thought she had better take cover.



A job well done! l to r: Carl Beynon, Larry Hughes, Willard Kolb, Doyle and J.D. Hanes.

The stain on the exterior of the Museum is in poor condition. This will be one of the first exterior projects when warm weather arrives again.

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EDITOR'S NOTE: As a footnote to Cindy's article, it should be noted that the members of the South West "Miami Valley" Ohio Study Group held an etching plate cleaning session on July 15th, at the home of Bill and Phyllis Smith, in Springfield, Ohio.



Etching Plate Cleaners Extraordinaire!  
l to r: Clarke West, Ron Hufford, Bill Smith, Norma Hufford, Mark Smith, Vicki and Frank Wollenhaupt.

This cleaning process is a dirty one, but each session is quite rewarding in the bits and pieces of information, and new etchings that come to light. To date, approximately one half of the plates have been cleaned, recorded and oiled for future preservation.

Once all plates have been cleaned, it is hoped that a comprehensive book, identifying the bulk of the Cambridge etchings, can be published.

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Nude herself, not the bowl on top or the foot. Dan said that the last line of molds that he remembers working on at the factory was for the Cascade line. He said that hand chiseling all of that line took many months.

Dan explained that every day he would take a wagon and check with Floyd Williamson to see if there were any molds that needed to have repairs made to them. If so, they were taken to the shop and repaired and put back into service. If a problem arose during the run, Orié Mosser would bring the mold down while hot and have it repaired, then take it back up and try it again.

Dan then explained the difference in making a paste mold versus a regular cast iron mold. The paste mold was made the same way in the beginning, except that instead of all the detail work it was rather rough. The mold was then given to Joe Lynde who would do the finishing work on it. This involved painting beeswax on the inside of the mold and then dipping it into cork. This was repeated several times until there was a buildup of beeswax and cork. The mold would then be put into a furnace where the cork would be burnt. This

process allowed the smooth bowls to be made on stemware.

Dan was asked if any of the items had a problem being run in the factory. He said that the only one he could really recall being a problem was the bobèche. He said that it did create problems in being made.

Dan did have an interesting item and a story that should now be shared with all of you. The item was, the original plaster cast of the Monkey Lamp! This was shown to Mr. Bennett before all of the work was completed on the mold to get his approval. What a treasure to have!

The story concerns the last piece of original Cambridge glass taken from the factory. It seems that Dan was asked to fix a hole in the ceiling of the elevator in the factory. Apparently oil or grease from the cables would drip through the hole onto whoever was in the elevator. As Dan stepped off of the elevator, looking for something to fix it with, he noticed a barrel of cullet. On the top was a cut plate. It was in the barrel due to it having a chip in the bottom. Dan took the plate and put it in the top of the elevator over the hole - and it did stop the leak.

In the early 1980s, the Guernsey County Visitors and Convention Bureau had an open house tour at the factory. Dan and his wife attended. He decided to get a ladder and look to see if the plate was still there. Needless to say, it was. Covered with grease and grime, but now cleaned and a part of his collection. Definitely the last piece of original Cambridge glass to leave the factory and a new use for a chipped plate. Ah, the versatility of Cambridge!

Next month's article will deal with Dan's wife, Agnes, and her work in the Selecting Department. Until then, keep looking for Cambridge!

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**CHARLES MIKULIK BOX 416 ELIZ., NJ**

PRESIDENT'S DESK.....continued from page 3

a possibility. The War on Drugs has a long way to go before any real progress is made. Here, "education" is the key issue; do away with the demand and there will be no drug problem. Conservation of natural resources must be addressed by all nations of the world if we are to enter the 21st Century with adequate supplies of drinking water and other essentials supplied only by nature.

During the coming years I would like to see a new and larger Museum building with expanded display areas, reference room and education facilities where programs could be presented. The Museum will expand it's collection of glass, hopefully to the point where we will have to rely on members only for special collections and displays; the basic or core collection being owned by N.C.C. The coming years should also see the upgrading of the storage building interior to allow for display of the molds and other equipment. Last, but not least, hopefully in the years to come a more appropriate place for our Convention will become available.

If I could be granted one wish that would affect the coming decade, it would be for freedom from violence and the resulting peace.

HAPPY NEW YEAR!

*"To me—old age is 15 years older than I am."*  
BERNARD M. BARUCH

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